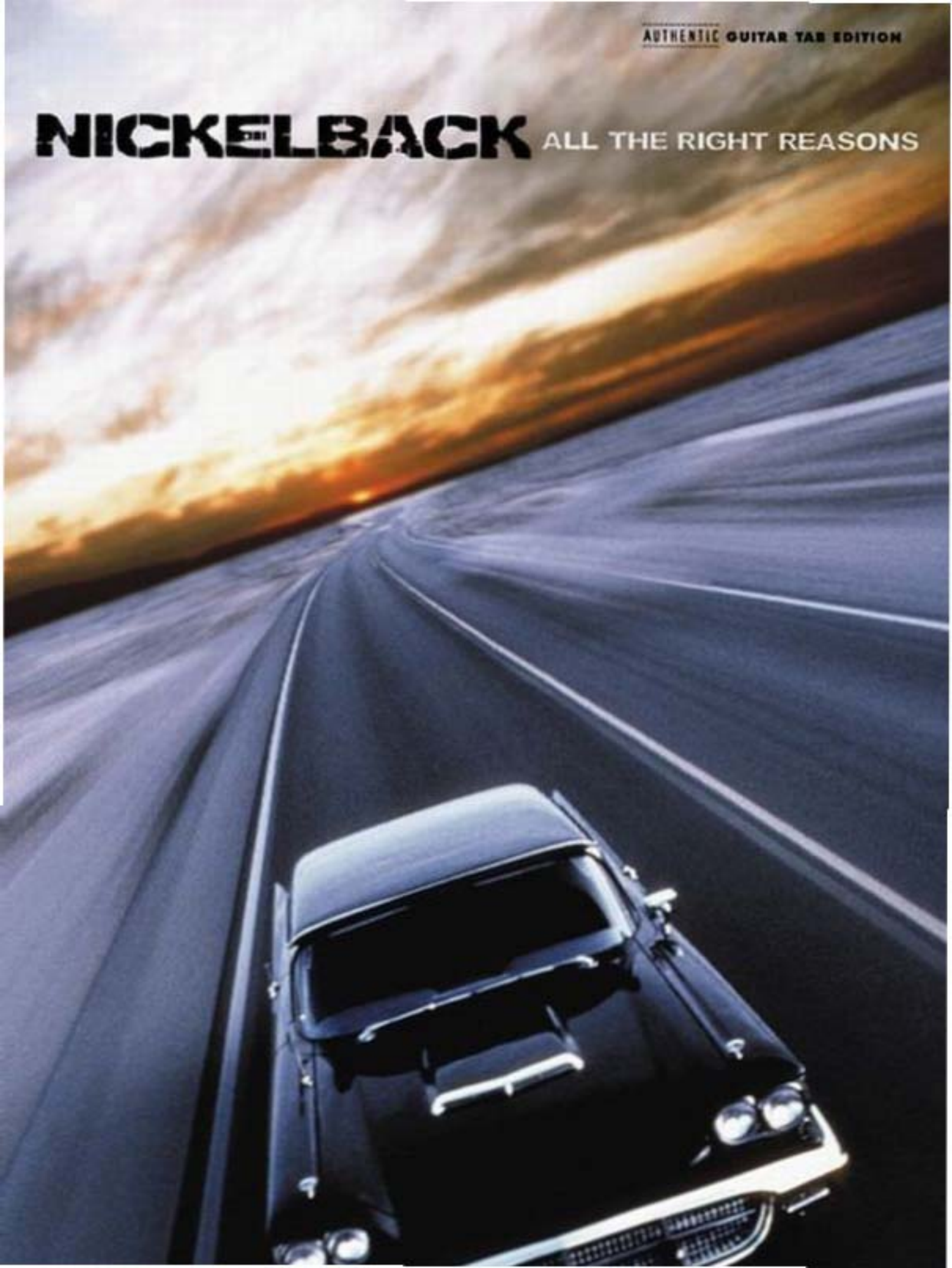


AUTHENTIC GUITAR TAB EDITION

NICKELBACK

ALL THE RIGHT REASONS





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THE WRONG REASONS 16
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FOLLOW YOU HOME

Elec. Gtrs. 1, 2, & 3 in Drop D,
down one whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Elec. Gtr. 4 tune
down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Elec. Gtr. 5 Open G tuning

⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

Lyrics by CHAD KROEGER

Music by NICKELBACK

Moderately slow ♩ = 72

Intro:

Elec.
Gtrs.
1 & 2
(w/dist.)

Drums

A5 7fr. G5 5fr. A5 7fr. G5 5fr. A5 7fr. C5 10fr. A5 7fr. G5 5fr.

mf

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. D5 12fr. C5 10fr.

Rhy.
Fig. 1

3

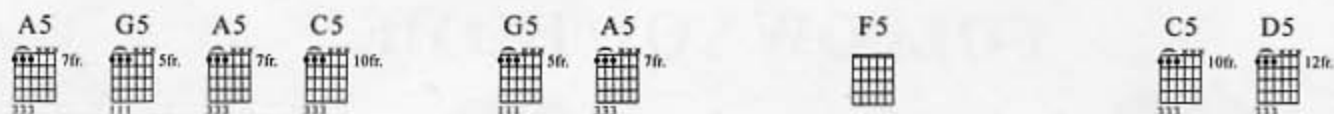
A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. F5 C5 10fr. D5 12fr.

end Rhy. Fig. 1

4

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. D5 12fr. C5 10fr.

5



6

Elec. Gtr. 3 (clean-tone)

TAB

mf

7

1. Well, you can dig me up a

w/flanger effect

TAB

7 5 7 7 5 5 7 2 3 5 7 9 8 9/12 10 12/14 13 14/17 15 17/19 17 17 19 17/19 17 19

Verses 1 & 2:

N.C.

9

grave _____ and try and stick me in the ground. _____ Well, you can tie me to the

calls _____ and tell your broth-ers I'm in town. _____ Put a boun-ty on my

D5



Elec.
Gtrs.
1 & 2

11

bed and try and beat me half to death but you can nev - er keep me

head and tell my par - ents that I'm dead and hope to hell I'm nev - er

12

down. _____
found. _____

Well, you can stick me in a
You can steal me the

Elec. Gtrs. 1 & 2 Rhy. Fig. 2

A5 7ft. G5 5ft. A5 7ft. C5 10ft. G5 5ft. A5 7ft. D5 12ft. C5 10ft.

partial P.M. -----

13

hole _____
keys _____

and you can pray all day for
to your dad - dy's Cad - il -

A5 7ft. G5 5ft. A5 7ft. C5 10ft. G5 5ft. A5 7ft. D5 12ft. C5 10ft. D5 12ft.

end Rhy. Fig. 2

14

rain. _____
lac. _____

You can shoot me in the
You can tam - per with the

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

A5 7ft. G5 5ft. A5 7ft. C5 10ft. G5 5ft. A5 7ft. D5 12ft. C5 10ft.

15

leg _____
brakes _____

just to try to make me beg and you can leave me there for
and call it a mis - take and pray I'm nev - er com - ing

A5 7ft. G5 5ft. A5 7ft. C5 10ft. G5 5ft. A5 7ft. D5 12ft. C5 10ft. D5 12ft.

16

days. _____
back. _____ }

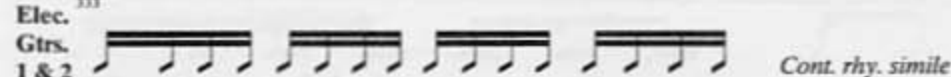
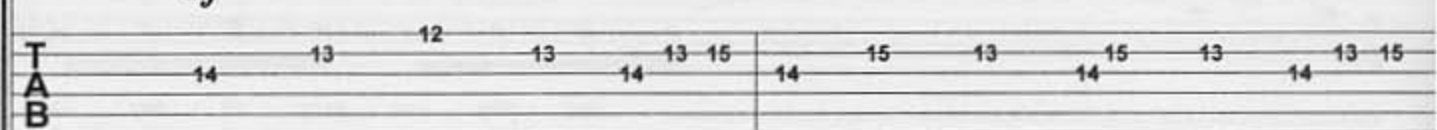
Oo, _____ and

Pre-chorus:

F5

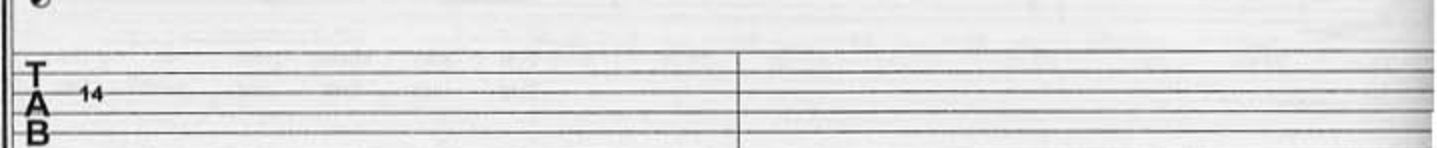
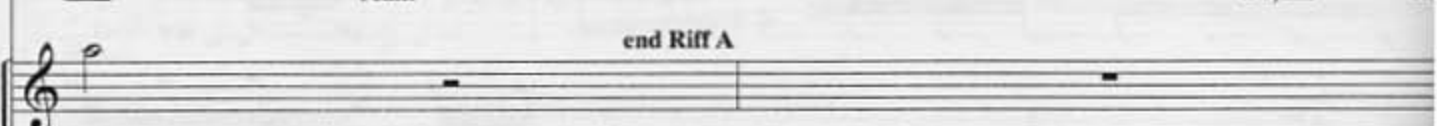
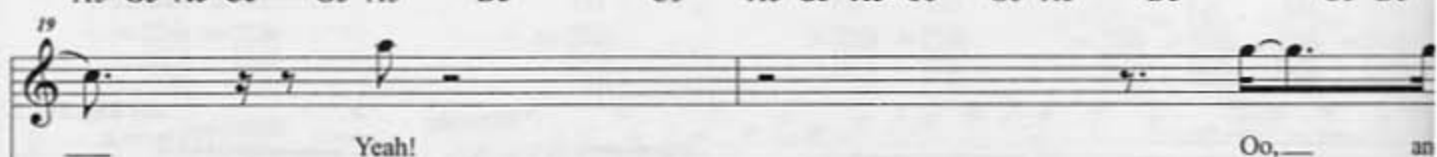


D5

Elec.
Gtrs.
1 & 2Elec. Gtr. 3 (clean-tone)
Riff A

w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile

A5 G5 A5 C5 G5 A5 D5 C5 A5 G5 A5 C5 G5 A5 D5 C5 D5



w/Riff A (Elec. Gtr. 3) simile

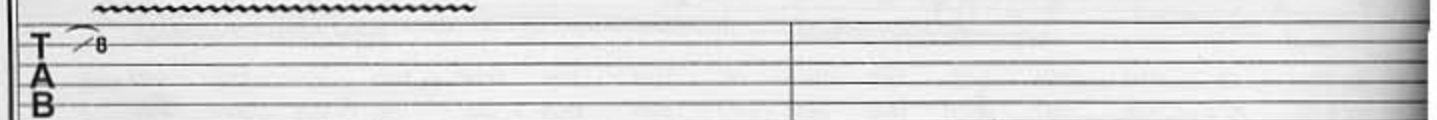
F5



D5

Elec.
Gtrs.
1 & 2

Elec. Gtr. 5 on D.S.



Chorus:

A5



D5

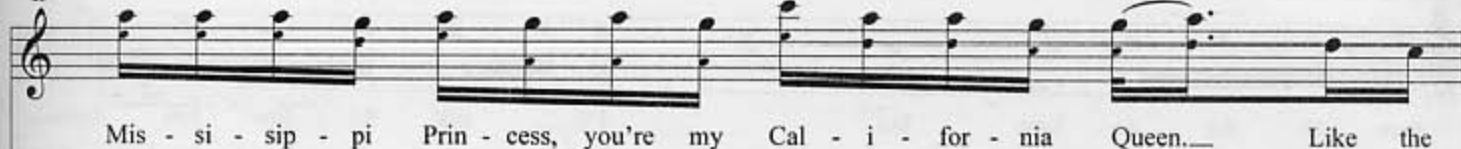


G5

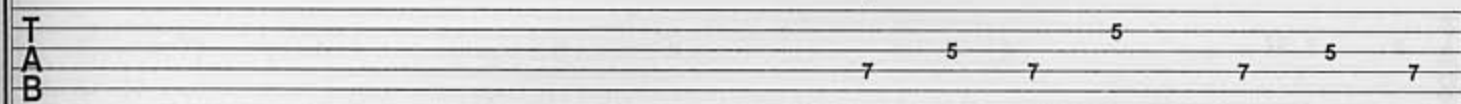


Elec.
Gtrs.
1 & 2

23



Elec. Gtr. 4 (w/dist.)



C5



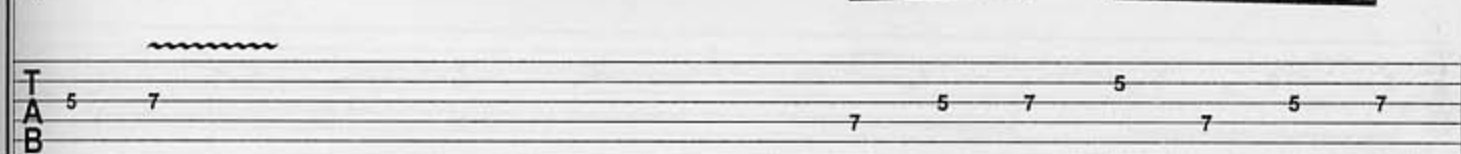
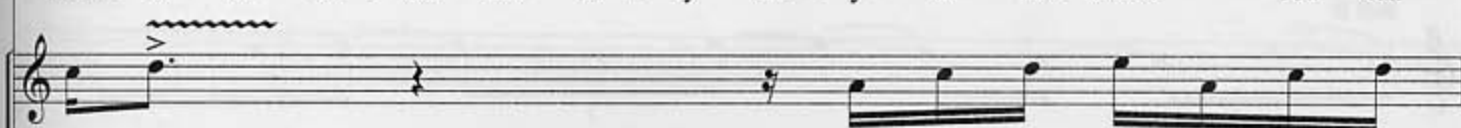
G5



C5



24



A5



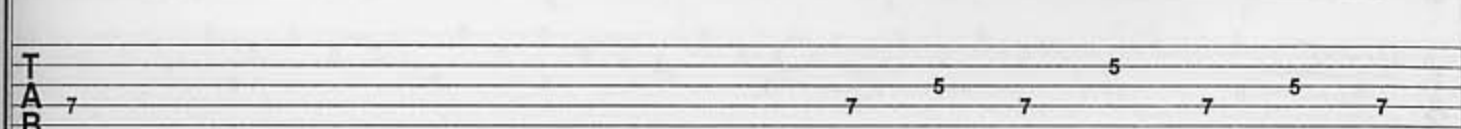
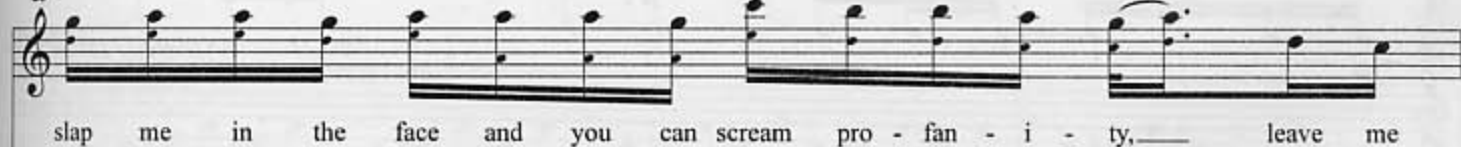
D5



G5



25



To Coda

C5 10fr.

G5 5fr. A5 7fr. G5 5fr. A5 7fr. C5 10fr. A5 7fr. G5 5fr.

26

here to die a - lone but I'll still fol - low you home.

mf

TAB 5 7 7 5 7

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. D5 12fr. C5 10fr.

27

I'll still fol - low you home. end Riff B

Riff B

TAB 7 9 5 7 9 5 5 7 5 7 5

1.

Interlude:

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. F5 D5 12fr. C5 10fr. D5 12fr.

28

TAB 7 9 5 7 9 5 5 7 5 7 5

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. D5 12fr. C5 10fr.

29

TAB 7 9 5 7 9 5 5 7 5 7 5

A5 **G5** **A5** **C5** **G5** **A5** **F5** **D5** **C5** **D5**
 7fr. 5fr. 7fr. 10fr. 5fr. 7fr. 12fr. 10fr. 12fr.
 333 111 333 333 111 333 333 333 333 333

30
 TAB
 7 9 5 7 9 5 5 7 5 7 5

31

Elec. Gtr. 4

w/flanger effect

3 3

TAB

32

2. You can make a cou - ple

TAB

10 10 10 8 10 10 10 8 7 7 5 7 5 8 5 7

2.

A5 7fr. G5 5fr. A5 7fr. C5 10fr. G5 5fr. A5 7fr. F5 D5 12fr. C5 10fr. D5 12fr.

Elec. Gtrs. 1 & 2

Elec. Gtr. 4

TAB

Interlude:

N.C.

Billy Gibbons

[illegible]

A5 G5 A5 C5 G5 A5

A5 G5 A5 C5 G5 A5

38

mf
w/slide throughout

grad slide

TAB

0	0	7	0	0	10/12	12	12	12	(12)	2/4	0	0	3	0	3
0	0								12			0	0		
0	0	0													

Elec. Gtrs. 1 & 2

partial P.M. throughout

TAB

7	5	7	10	5	7	7	5	7	10	5	7	7	5	7	10	5	7
7	5	7	10	5	7	7	5	7	10	5	7	7	5	7	10	5	7
7	5	7	10	5	7	7	5	7	10	5	7	7	5	7	10	5	7

A5 G5 A5 C5

G5 A5

C5 D5 C5

49

grad slide

TAB

0	3	0	12	12	12	12	12	14	16

TAB

7	5	7	10	5	7	10	12	10
7	5	7	10	5	7	10	12	10
7	5	7	10	5	7	10	12	10

F5

C5 D5

Billy Gibbons vocal

Well, you can dig me up a

41

TAB

2/4 0 2/4 0 2/4 2 4 2 0 3 5

TAB

3 10 12 10 12 10 12

Verse 3:

N.C.

42

grave and try and stick me in the ground. You can tie me to the

D.S. al Coda

C5 D5

44

bed and try and beat me half to death but you can nev - er keep me down. Well,

Elec. Gtr. 5

grad slide

TAB

7

Elec. Gtrs. 1 & 2

pp f

Vol. swell

TAB

0 12 10 12 0 12 10 12

Ⓢ
Coda

Outro Chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile

w/Riff B (Elec. Gtr. 4) 4 times, simile

A5 G5 A5 C5 G5 A5 F5 D5 C5

46

Bkgd. vcls.: I'll still fol - low you home...

A5 G5 A5 C5 G5 A5 F5 C5 D5

47

I'll still fol - low you home...

A5 G5 A5 C5 G5 A5 F5 D5 C5

48

I'll still fol - low you home...

A5 G5 A5 C5 G5 A5 F5 C5 D5 A5 G5 A5 C5 G5 A5

49

I'll still fol - low you home...

TAB

7	5	7	10	5	7
7	5	7	10	5	7
7	5	7	10	5	7

FIGHT FOR ALL THE WRONG REASONS

Lyrics by CHAD KROEGER
Music by NICKELBACK

*All gtrs. in Drop D, down one whole step:

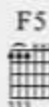
⑥ = C ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately ♩ = 86

Intro:



N.C.



N.C.

Elec. Gtr. 1 (w/dist.) dbld.

[illegible]

*Recording sounds one whole step lower than written.

[illegible]

Dm

Gm

Bb

C

Bkgd. Vocal Fig. 1

5

Bkgd. vocal: Ah, ah, ah, ah,

Elec. Gtr. 2 (w/dist.)

Riff A

mf
P.M. throughout
w/echo delay effect

TAB

10	12	10	10	10	10	10	13	13	9	10	9	10	9	10	12	12	10	9	10	12	9	12	9	10	9	10	9
----	----	----	----	----	----	----	----	----	---	----	---	----	---	----	----	----	----	---	----	----	---	----	---	----	---	----	---

Elec. Gtr. 1

Rhy. Fig. 2

P.M. throughout

TAB

0	5	8	5	5	8	5	8	5	5	8	5	8	5	8	8	8	8	10	8	8	10	8	10	8	10	12	10	8
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	----	---	----	---	----	----	----	---

Dm

Gm

Bb

C

end Bkgd. Vocal Fig. 1

7

ah, ah,

1. Well, I want - ed you,
2. Well, you know my friends, -

end Riff A

TAB

10	12	10	10	10	10	10	13	13	9	10	9	10	9	10	12	12	10	9	10	12	9	12	9	10	9	10	9
----	----	----	----	----	----	----	----	----	---	----	---	----	---	----	----	----	----	---	----	----	---	----	---	----	---	----	---

end Rhy. Fig. 2

TAB

0	5	8	5	5	8	5	8	5	5	8	5	8	5	8	8	8	8	10	8	8	10	8	10	8	10	12	10	8
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	---	---	----	---	----	---	----	----	----	---

Verse:

Dm

Gm

Bb

C

9

I want - ed no - one else.
they know your en - e - mies.

Dm

Gm

Bb

C

11

not to hear what they said
I got you to my - self. to me.

w/Rhy. Fig. 2 (Elec. Gtr. 2) simile

Dm

Gm

Bb

C

13

ev - 'ry time you got on to me.
ev - 'ry time you got on to me.

Dm

Gm

Bb

C

15

up in fa - v'ra - ble slav - er - y.
to go a - long with in - san - i - ty?

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile

D5

Csus2



D5

F5

N.C.



17

was it right? I guess it was - n't real - ly right,
I guess it was - n't meant to

Elec. Gtr. 1

TAB

2	2	2	2	12	12	12	12
0	0	0	0	10	10	10	10
0	0	0	0	10	10	10	10

G5 5fr. Csus2 10fr. N.C.

19 be. It did - n't mat - ter what they

D5 13 F5 15fr. N.C.

20 said 'cause we were good in bed, I guess I stuck a -

G5 5fr. Csus2 10fr. N.C.

21 round so I could watch us fight for all the wrong rea - sons.

D5 13 F5 15fr. N.C. G5 5fr. Csus2 10fr. N.C.

22 No, it did - n't mat - ter what I tried, it's just a lit - tle hard to

D5 13 F5 15fr. N.C. To Coda

24 leave when you're go - ing down on me. I guess I stuck a -

1. G5 5fr. Csus2 10fr. N.C.

25 round so I could watch us fight for all the wrong rea - sons.

2.

G5



N.C.



round so I could watch us fight for all the wrong rea - sons.

Interlude:

D5



Csus2



D5



Csus2



Elec. Gtr. 1



T	2	2	2	2	12	12	12	12	2	2	2	2	12	12	12	12
A	0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10
B	0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10

D5



Csus2



D5



Csus2



D5



Elec. Gtr. 2

*w/echo delay effect*

T	15	15	15	18	15	18	15	18	18	18	17	18	17	18	15	18	15	18	15	18	18	17	18	17	18
A																									
B																									

Elec. Gtr. 1



T	2	2	2	2	12	12	12	12	2	2	2	2	12	12	12	12	12	12	12	0	0	14	15
A	0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10	10	10	10	0	0	14	15
B	0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10	10	10	10	0	0	14	15

D5



Csus2



D5



Csus2



D5



31

TAB

17	18	17	15	17	15	15	18	15	18	18	18	17	18	17	18	15	18	15	18	17	18	17	15	17	18
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

TAB

2	2	2	2	12	12	12	12	2	2	2	2	12	12	12	12	12	0	0	14	15
0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10	10	0	0	14	15
0	0	0	0	10	10	10	10	0	0	0	0	10	10	10	10	10	0	0	14	15

D5



33

TAB

0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15
0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15
0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15

Double-time feel

w/Vocal ad lib.

35

TAB

0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15
0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15
0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15	0	0	14	15	0	0	15	17	0	0	14	15	0	0	17	15

37

TAB

0 0 14 15 0 0 15 17 0 0 14 15 0 0 17 15 0 0 14 15 0 0 15 17 0 0 14 15 0 0 17 15

a tempo

D5



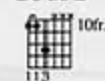
Csus2



D5



Csus2



39

TAB

2 2 2 2 12 12 12 12 2 2 2 2 12 12 12 12

0 0 0 0 10 10 10 10 0 0 0 0 10 10 10 10

0 0 0 0 10 10 10 10 0 0 0 0 10 10 10 10

*Chorus:**w/Rhy. Fig. 2 (Elec. Gtr. 2) simile**w/Riff A (Elec. Gtr. 2) simile on repeat**w/Bkgd. Vocal Fig. 1, simile*

Dm

Gm

41

way.* I guess it was - n't what I want - ed. It was - n't real - ly what I

*Repeat only.

Bb

C

42

thought. I thought it was the day I got it. I want it all to go a -

Dm

Gm

43

way. I guess it was - n't what I want - ed. It was - n't real - ly what I

1.

B \flat

C



thought.

I thought it was the day I got it.

I want it all to go a -

2.

D.S. $\text{\textcircled{S}}$ al CodaB \flat

C

D5

Csus2

10fr.



thought.

I thought it was the day I got it.

I want it all to go a - way!

I guess it was - n't real-ly

Elec. Gtr. 1

T
A
B

2	2	2	2	12	12	12	12
0	0	0	0	10	10	10	10
0	0	0	0	10	10	10	10

$\text{\textcircled{C}}$
Coda

G5

5fr.

Csus2

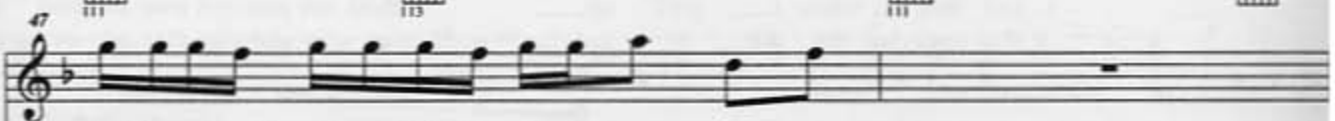
10fr.

N.C.

G5

17fr.

D5



round so I could watch us fight for all the wrong rea - sons.

Elec. Gtr. 1

T
A
B

5	5	5	5	7	7	12	15	17	15	17	17	15	17	17	15	17	17	15	17	17	15	0
5	5	5	5	7	7	10	15	17	15	17	17	15	17	17	15	17	17	15	17	17	15	0
5	5	5	5	7	7	10	15	17	15	17	17	15	17	17	15	17	17	15	17	17	15	0

PHOTOGRAPH

*Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Lyrics by CHAD KROEGER

Music by NICKELBACK

Moderately slow ♩ = 78

Intro:

E5



B(4)



Acous.
Gtr.

mf

Cont. rhy. simile



Look at this pho - to - graph, — ev-'ry time I do it makes me laugh..

*Recording sound a half step lower than written.

D⁶₉



A(9)



— How did our eyes get — so red, — and what the hell is on Jo-ey's head?..

Verse:

E5



B(4)



1. And this is where I — grew up, — I think the pres-ent own-er fixed it up..
2. Re-mem-ber the old — ar - cade? — Blew ev - 'ry dol-lar that we ev - er made..

D⁶₉



A(9)



— I nev-er knew we ev-er went with - out, — the sec-ond floor is hard for sneak-in' out..
— The cops hat - ed us hang - in' out, — they say some-bod - y went and burned it down..

E5



B(4)



And this is where I went to school, — most of the time, had bet-ter things to do.
We used to lis-ten to the ra-di-o — and sing a-long with ev-'ry song we'd know

D⁶₉

Crim - i - nal rec - ord says I broke in twice
We said some - day we'd find out how it feels

A(9)

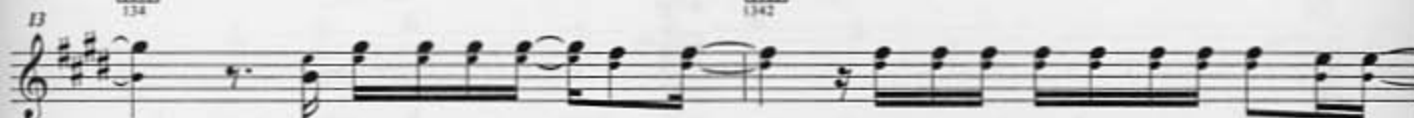


I must have done it half a doz - en time
to sing to more than just the steer - ing whe-

E5



B(4)



I won - der if it's — too late, — should I go back and try to grad - u - ate?
Kim's the first girl — I kissed, — I was so ner-vous that I near - ly misse-

D⁶₉

A(9)

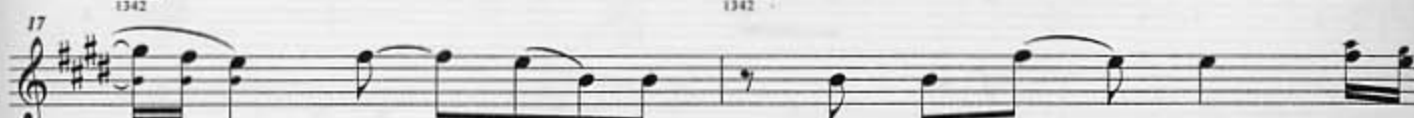


Life's bet-ter now then it was — back then, — if I was them I would-n't let me in.
She's had a cou-ple of kids — since then, — I have-n't seen her since God knows whe-

G6



A(9)



Oh, — whoa — whoa, oh, God I, — I... Ev - 'ry

Chorus:

E5



B(4)

Elec.
Gtr. 1*mf*

19

Acous. Gtr. cont. rhy. simile

mem-o - ry of look-ing out the back door, I have a pho-to al-bum spread out on my bed-room floor. It's

D⁶₉

A(9)



21



hard to say it, time to say it, good - bye, good - bye. Ev - 'ry

E5



B(4)



23



mem-o - ry of walk-ing out the front door. I found the pho-to of a friend that I was look-ing for. It's

To Coda 1.

D⁶₉

A(9)



25



hard to say it, time to say it, good - bye, good - bye.

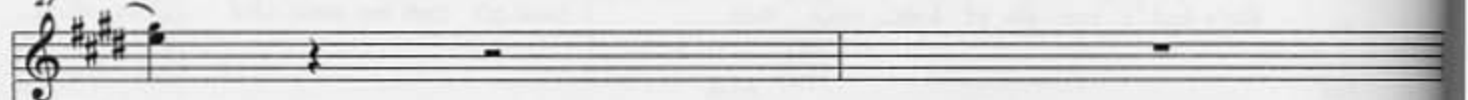
E5



B(4)



27



Elec. Gtr. 2

mf

T	13	13	12	13	13
A					
B					

G6



A(9)



29

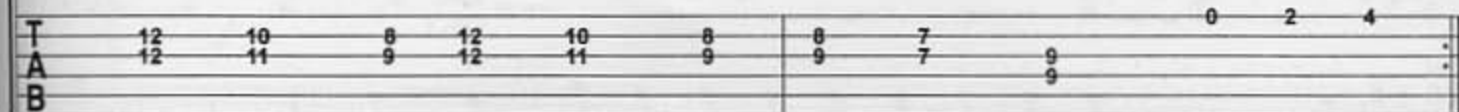
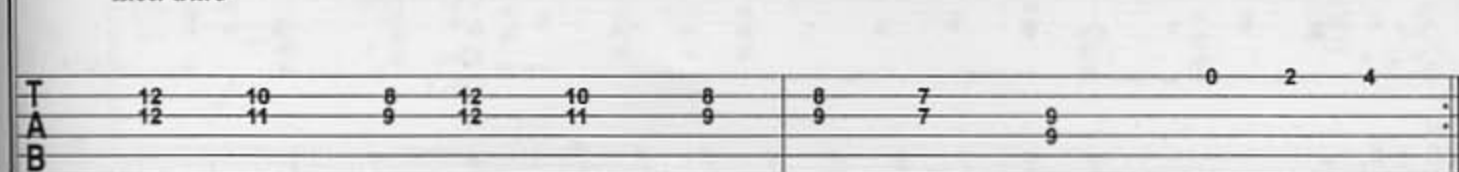


Good - bye.____

Elec. Gtr. 2



Elec. Gtr. 3



2.

A(9)



Cmaj7

D⁶

31



Good - bye,____

good - bye.____

Bridge:

E5



B(4)



G6



34

Acous. Gtr. & Elec. Gtr. 1 cont. simile



I miss that town,____

I miss their fac - es.

You can't e - rise,____

A(9)



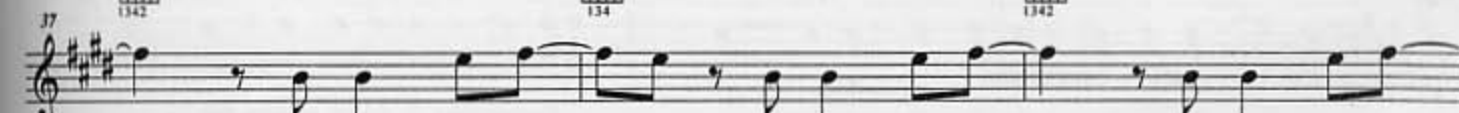
E5



B(4)



37



— you can't re - place____ it.

I miss it now,____

I can't be - lieve____

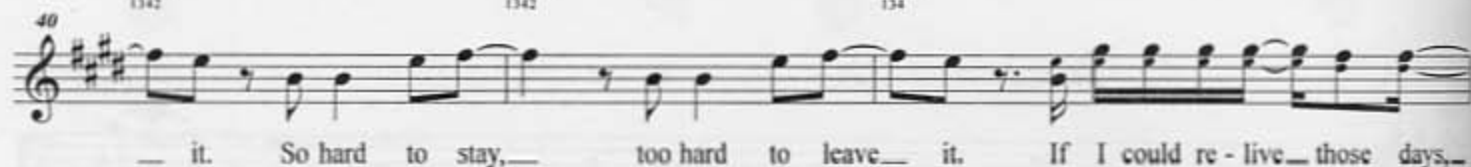
G6



A(9)



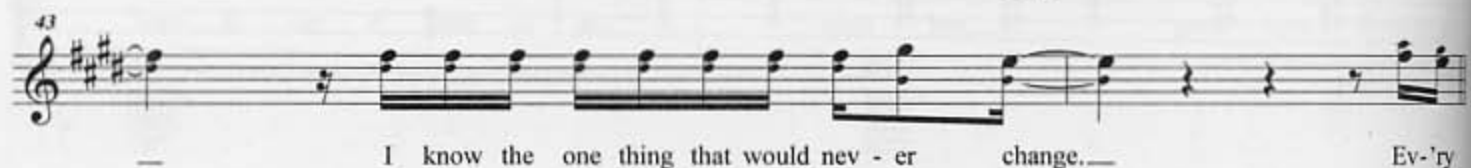
E5

*D.S. § al Coda*

B(4)

D⁶₉

Acous.
Gtr.
&
Elec.
Gtr. 1



⌂
Coda

A(9)



E5



Elec.
Gtr. 1

Acous. Gtr. cont. rhy. simile

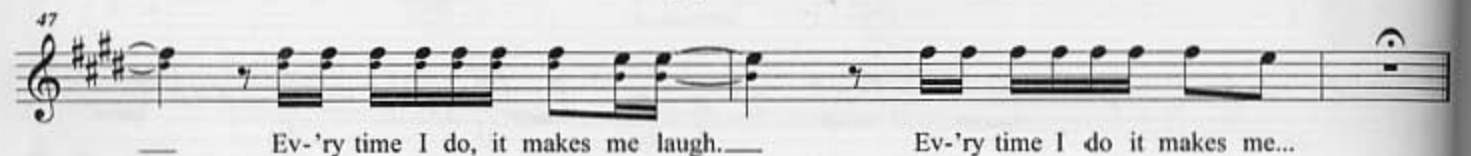
B(4)

D⁶₉

A(9)



Acous.
Gtr.



ANIMALS

All gtrs. in Drop D:

$$\textcircled{6} = D \quad \textcircled{3} = G$$

⑤ = A ② = B

$$\textcircled{4} = \text{D} \quad \textcircled{1} = \text{E}$$

Lyrics by CHAD KROEGER

Music by NICKELBACK

Moderately bright ♩ = 150

Intro:

D5 F5 C5 G5

D5 F5 C5 G5

Elec. Gtr. 1 (w/dist.) dbld.

Rhy. Fig. 1

[illegible]

1

2

D5 F5 C5 G5 B \flat 5 C5 D5

Rhy. Fig. 2 -

F5 C5 G5

1.

2.

[illegible]

Verse:

D



1. I, I'm driv - ing black on the black, just got my li - cense
 2. You're be - side me on the seat, got your hand be - tween my
 3. See additional lyrics

G

C



back. I got this feel - ing in my veins this train is com - ing off the
 knees and you con - trol how fast we go by just how hard you wan - na

D



track. I'll ask po - lite if the dev - il needs a
 squeeze. It's hard to steer when you're breath - ing in my

G

C



ride be - cause the an - gel on my right ain't hang - ing out with me to -
 ear but I got both hands on the wheel while you got both hands on my

D5



Elec.
Gtr. 1



night... I'm driv - ing past your house... while you were sneak - ing
 gear... By now, no doubt, that we were head - ing

G5



C5



21

out, I got the car door o - pened up so you can jump in on the
south. I guess no - bod - y ev - er taught her not to speak with a full

D5

Cont. rhy. simile

23

run. Your mom don't know that you were miss - ing, she'd be
mouth, 'cause this was it, like flick - ing on a

G5



C5

Elec.
Gtr. 1

25

pissed if she could see the parts of you that I've been kiss - ing. Scream - in' }
switch, it felt so good I al - most drove in - to the ditch. I'm scream - in' }

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile

27

no, we're nev - er gon - na quit, ain't noth - ing wrong with

29

it. Just act - ing like we're an - i - mals. w/echo repeat

D5 F5 C5 G5 Bb5 C5 D5

31

No, no mat - ter where we go, 'cause ev - 'ry - bod - y

F5 C5 G5 Bb5 C5 D5

33

knows we're just a cou - ple an - i - mals. _____

w/echo repeat

To Coda

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile

F5 C5 G5 D5 F5 C5 G5

35

So, come on, ba - by, get in. _____

D5 F5 C5 G5

38

Get in, _____ just get in. _____

Check out the trou - ble we're in. _____

D5 F5 C5 G5

41

1. 2. D.S. al Coda

Elec. Gtr. 1

Elec. Gtr. 1

⊕
Coda

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile

D5 F5 C5 G5

B♭5

C5

D5

F5

C5

G5

44

So, come on, ba-by, get in. We're just a cou-ple

B♭5

C5

D5

F5

C5

G5

B♭5

C5

D5

47

Get in, just get in. Check out the trou-ble we're in. an-i-mals. Ain't noth-ing wrong with it.

F5

C5

G5

B♭5

C5

D5

50

We're just a cou-ple an-i-mals. Get in, just get in.

32

Elec. Gtr. 1

TAB

Verse 3:

We were parked out by the tracks,
We're sitting in the back
And we just started getting busy
When she whispered, "What was that?"
"The wind, I think, 'cause no one else knows where we are."
And that was when she started screamin',
"That's my dad outside the car!"
"Oh, please, the keys, they're not in the ignition.
Must have wound up on the floor while
We were switching our positions."
I guess they knew that she was missing.
As I tried to tell her dad it was her mouth that I was kissing.
Screamin'...
(To Chorus:)

SAVIN' ME

Lyrics by CHAD KROEGE
Music by NICKELBACK

*All gtrs. in Drop D, down one whole step:

⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately ♩ = 84

Intro:

B♭maj⁶ Fsus2 Gsus2 Dm(4) B♭maj⁶ Fsus2 Gsus2

Acous. Gtr. 1

Rhy. Fig. 1

end Rhy. Fig.

*Recording sounds a whole step lower than written.

Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 1 3/4 times, simile

B♭maj⁶ Fsus2 Gsus2 Dm(4)

1. Pris - on gates__ won't o - pen up__ for me, on these hands and knees I'm crawl - in'.
2. Heav - en's gates__ won't o - pen up__ for me with these bro - ken wings I'm fall - in'. And

B♭maj⁶ Fsus2 Gsus2 B♭maj⁶ Fsus2

Oh, I reach__ for you.___ Well, I'm ter - ri - fied__ of these four walls, these
all I see__ is you.___ These cit - y walls__ ain't got no love for me,

Gsus2 Dm(4) B♭maj⁶ Fsus2

i - ron bars__ can't hold my soul in. All I need__ is you__
I'm on__ the ledge of the eigh - teenth sto - ry. And all I scream__ for you__

Gm Bbmaj⁶ F^{sus}2 Gm

12 And oh, I scream for you.
Come, please, I'm call-in'. all I need from you. Hur - ry, I'm fall-in',

Acous. Gtr. 1

TAB

5 8 7 0 7 0 7 5

Chorus:

Dm F C Gm

Acous. Gtr. 1 Rhy. Fig. 2

15 I'm fall-in'. Show me what it's like and to be the last one stand-ing

Dm F C Gm

18 teach me wrong from right. And I'll show you what I can be.

Bb F Gm Dm F

20 say it for me, say it to me and I'll leave this life be - hind me.

Elec. Gtr. 1 (w/dist.)

mf

TAB

8 8 8 8 3 3 3 3 5 5 5 5 5 5 7 10 10 8

1.



2.



end Rhy. Fig. 2

22

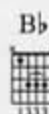
Say it if it's worth sav - ing me.

Say it if it's worth sav - ing me.

TAB

0	0	0	0	3	3	5	0	0	0	0	3	3	5
0	0	0	0	3	3	5	0	0	0	0	3	3	5
0	0	0	0	3	3	5	0	0	0	0	3	3	5

Guitar Solo:



25

Hur - ry.

I'm fall - in'.

Elec. Gtr. 2 (w/dist.)

mf

1/2

1/2

1/2

TAB

2	(2)	0	3	0	2	(2)	0	3	0	2	(2)	0	1
---	-----	---	---	---	---	-----	---	---	---	---	-----	---	---

Elec. Gtr. 1 (w/dist.)

Elec. Gtr. 1

TAB

5	5	5	5	5	5	5	5	0	0	0	0	3	3	3	3
5	5	5	5	5	5	5	5	0	0	0	0	3	3	3	3
5	5	5	5	5	5	5	5	0	0	0	0	3	3	3	3

Gm



Dm



F



Bb



F



27

Musical notation for measures 27-32. Includes a treble clef staff with a key signature of one flat (Bb) and a guitar tablature staff below it. The tablature shows fret numbers and includes a 1/2 time signature.

Musical notation for measures 33-38. Includes a treble clef staff with a key signature of one flat (Bb) and a guitar tablature staff below it. The tablature shows fret numbers and includes a 1/2 time signature.

Gm



Bb



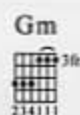
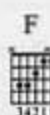
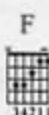
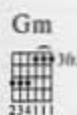
F



29

Musical notation for measures 29-34. Includes a treble clef staff with a key signature of one flat (Bb) and a guitar tablature staff below it. The tablature shows fret numbers and includes a 1/2 time signature.

Musical notation for measures 35-40. Includes a treble clef staff with a key signature of one flat (Bb) and a guitar tablature staff below it. The tablature shows fret numbers and includes a 1/2 time signature.



31

TAB

12 12-12-12 15 12-14 12-14-12 15 12-14 14 14 14-15 15 15 17 (17) 15 17 10

TAB

5 5 5 5 5 5 7 10 10 8 8 8 8 3 3 3 3 5

Bbmaj⁶

Fsus2

Gsus2

Dm(4)

Bbmaj⁶

Fsus2

34

And all I need is you...

TAB

Acous. Gtr. 1

mf
hold throughout

TAB

7 0 7 0 7 7 0 7 0 0 8 0 7 0 7 0 7

45

B \flat F Gm Dm F

say it for me, say it to me and I'll leave this life be - hind me.

TAB

47

B \flat F Gm

Say it if it's worth sav - ing me. Hur - ry, I'm fall - in'.

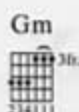
TAB

49

B \flat F Gm Dm F

say it for me, say it to me and I'll leave this life be - hind me.

TAB



Bbmaj7

F

Acous.
Gtr. 1

51

Say it if it's worth sav - ing me.---

Piano (arr. for gtr.)

mf

hold throughout

TAB

5 6 7 6 5 6 5 5

TAB

8 8 8 8 3 3 5

Gsus

Dm

F

Bbmaj7

F

G9

54

TAB

5 5 3 7 6 5 7 5 7 8 7 6 7 6 5 6 8 5 5 5

TAB

FAR AWAY

*All gtrs. in Drop D, down 1/2 step:

⑥ = D \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Lyrics by CHAD KROEGER
 Music by NICKELBACK

Moderately slow $\text{♩} = 84$

Intro:

Cmaj7 Gsus Am7 F \sharp ₉

Acous. Gtr. 1 dbld.
 Rhy. Fig. 1 end Rhy. Fig. 1

mf
 hold throughout

*Recording sounds a half step lower than written.

Verse:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 3 times, simile

Cmaj7 Gsus Am7 F \sharp ₉

1. This time, this place, mis - used, mis - takes.
 2. On my knees, I'll ask last chance for one last dance.

Cmaj7 Gsus Am7 F \sharp ₉

Too long, too late. Who was I to make you wait.
 'Cause with you I'd with - stand all of hell to hold your hand.

Cmaj7 Gsus Am7 F \sharp ₉

Just one chance, just one breath, just in case there's just one left.
 I'd give it all, I'd give for us, give an - y - thing but I won't give up.

Dsus2

F⁶₉

9

'Cause you know, you know, you know. }
 'Cause you know, you know, you know. }

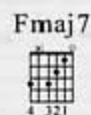
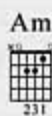
Ah.

Acous. Gtr. 1

hold throughout

T 0 2 3 2 0 3 2 3 0 2 3 2 3 3 5 5 3 5 3 5 3
 A 0 2 3 2 0 3 2 3 0 2 3 2 3 3 5 5 3 5 3 5 3
 B 0 2 3 2 0 3 2 3 0 2 3 2 3 3 5 5 3 5 3 5 3

Chorus:

Acous.
Gtr. 1
dbld.

I love you, I have loved you all a long.

Elec. Gtr. 1 (clean-tone)

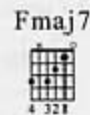
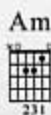
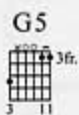
Riff A

end Riff A

mf
hold throughout

Cont. simile

T 12 13 12 13 12 10 13 10 13 10 13 10 13 10 13 10 13
 A 12 13 12 13 12 10 13 10 13 10 13 10 13 10 13 10 13
 B 12 13 12 13 12 10 13 10 13 10 13 10 13 10 13 10 13



13

And I miss you, been far a way for far too long.

Chord diagrams: C, G5, Am, Fmaj7

15 I keep dream - ing you'll be with me and you'll nev - er go.

Chord diagrams: C, G5, Am, Fmaj7

1. D.C.

Acous. Gtr. 1

17 Stop breath - ing if I don't see you an - y - more.

2.

Chord diagrams: Am, Fmaj7

Acous. Gtr. 1 dbld.

20 if I don't see you an - y - more.

Bridge:

w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile

Chord diagrams: Cmaj7, Gsus, Am7, F⁶

22 So far a - way, So far a - way, been far a - way for far too long.

Cmaj7 Gsus Am7 F⁶₉

24

So far a - way, So far a - way, been far a - way for far too long.

Dsus2 F⁶₉

26

But you know, you know, you know.

Ah.

Acous. Gtr. 1

TAB

2 3 2 0 3 2 3 2 3 2 0 3 2 3 3 5 3 5 3 5 5 3 3 3 3

w/Riff A (Elec. Gtr. 1) 1 1/2 times, simile

C G5 Am Fmaj7

Acous. Gtr. 1 dbld.

28

I want - ed, I want - ted you to stay,

C G5 Am

Acous. Gtr. 1 dbld.

30

'cause I need - ed I need to hear you say

Outro Chorus:



32

that I love you, that I loved you all a long.

That I love you.

Elec. Gtr. 1

Riff B

end Riff B

mf
hold throughout

14 15 14 15 14 15 12 15 14 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15

TAB

w/Riff B (Elec. Gtr. 1) 7 times, simile

D

A

Bm

G5

Cont. rhy. simile

34

And I for-give you for be-ing a-way for far too long.

And I for-give you.

D

A

Bm

G5

36

So keep breath-ing 'cause I'm not leav-ing you an-y-more.

D

A

Bm

G5

38

Be-lieve it hold on to me and nev-er let me go.

D A Bm G5

So keep breath - ing 'cause I'm not leav - ing you an - y - more.

D A Bm G5

Be - lieve it. hold on to me and nev - er let me go.

D A Bm G5

Keep breath - ing. Hold on to me and nev - er let me go.

D A Bm G5

Keep breath - ing. Hold on to me and nev - er let me go.

Acous. Gtr. 1

NEXT CONTESTANT

*All gtrs. in Drop D, down one whole step:

⑥ = C ③ = F
 ⑤ = G ② = A
 ④ = C ① = D

Lyrics by CHAD KROEGER
 Music by NICKELBACK

Slowly ♩ = 84

Intro:

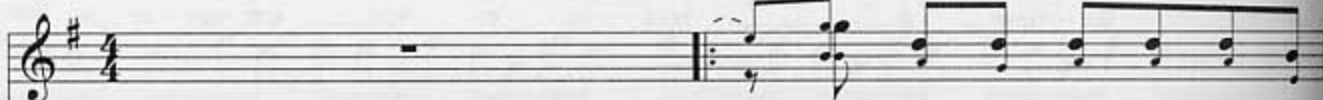
N.C.

§ Verses 1-3:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 8 times, simile

Em

G



1. I judge by what she's wear - ing,
 — 2. They'll go and ask the D. J. —
 3. See additional lyrics

Elec. Gtr. 1 (w/dist.)

Rhy. Fig. 1

end Rhy. Fig. 1

Elec. Gtr. 2 (clean-tone) on repeats



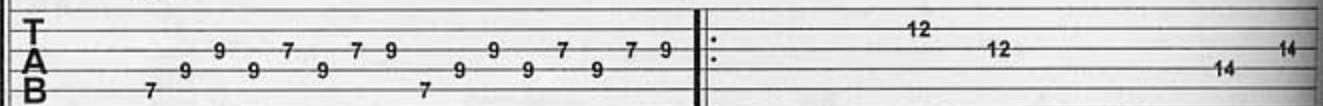
mf

w/flanger effect

P.M.

mf

w/chorus/vibrato effect



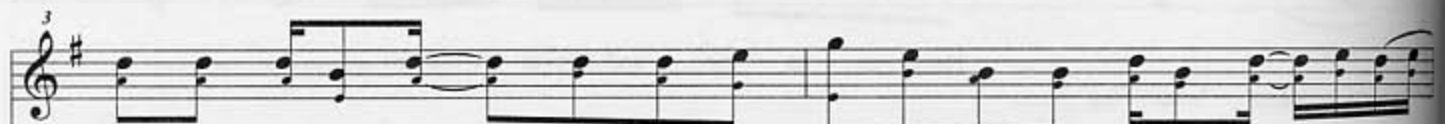
*Recording sounds a whole step lower than written.

D

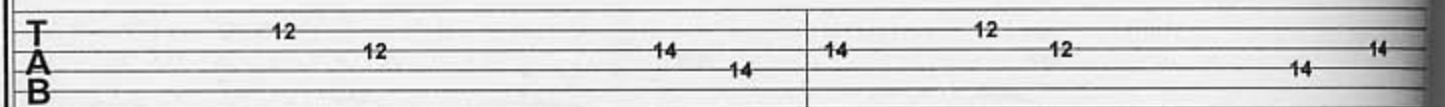
A

Em

G



just how man - y heads — I'm tear - ing off of a** - holes com-ing on — to her. —
 — find out just — what would she say if they all tried com-ing on — to her. —



5 D A Em G

Each night seems like it's get - ting worse. And I wish she'd take the night off
Don't they know it's nev - er go - ing to work? They think they'll get in - side her

TAB

12 12 14 14 14 12 12 14 14

7 D A Em G

so I don't have to fight off ev - 'ry a** - hole com-ing on to her.
with ev - 'ry drink they buy her as they all try com-ing on to her.

TAB 12 12 14 14 14 12 12 14 14

1. D A 2. 3. D A

It hap - pens ev - 'ry night she works. This time some - bod-y's get - ting hurt.

Elec. Gtr. 2

TAB

12 12 14 14

Guitar 5 **A5**

Chorus:
D5 E5 G5 E5 G5

Synth.

Here comes the next con - tes - tant. Is that your hand

Elec. Gtrs. 3 & 4 (w/dist.)
Rhy. Fig. 2

TAB

13 D5 A5 D5 E5 G5 E5 G5

on my girl - friend? Is that your hand?

TAB

15 D5 A5 E5 G5

I wish you'd do it a - gain.

TAB

17 D5 A5 D5 E5 G5

And I wish you'd do it a - gain.

Bkgd. Vocals: I'll watch you leave here limp - ing.

TAB

19 D5 A5 D5 G5 A5

I'll watch you leave here limp - ing. There goes the next con - tes - tant.

end Rhy. Fig. 2

TAB

1.

D.S. ‰

Interlude:

Em

G

D

A

Elec. Gtr. 1

21

P.M. -----

TAB

7 9 9 7 9 7 9 7 9 9 7 9 7 9

2.

Interlude:

N.C.

G5

Elec. Gtr. 3

23

f

P.M. -----

TAB

0 2 5 2 0 2 5 2 0 0 5 2 0 2 5 5/7 5 0 2 5 2 0 2 5 2

Elec. Gtrs. 3 & 4

25

P.M. -----

TAB

0 2 5 2 0 2 5 5 8 7 5 8 7 5 0 0 2 5 2 0 2 5 2 0 0 5 2 0

G5

27

P.M. -----

TAB

2 5 5/7 5 0 2 5 2 0 2 5 2 0 2 5 2 0 2 5 5 8 7 5 8 7 5 0

E5

D5 E5 G5 A5 D5

29

P.M. -----

TAB

2 5 2 0 2 5 7 0 2 5 5 0 7 5 8 7 5 0

E5 D5 E5 G5 A5 D5

31

P.M.

Verse 4:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile

Em

33

I'm hat - ing what she's wear - ing,

raise w/bar or depress string behind nut

35

ev - 'ry - bod - y here keeps star - ing. Can't wait till they get what they de - serve.

37

This time some - bod - y's get - ting hurt. Here comes the next con - tes - tant.

Chorus:

w/Rhy. Fig. 2 (Elec. Gtrs. 3 & 4) simile

D5 E5 G5 E5

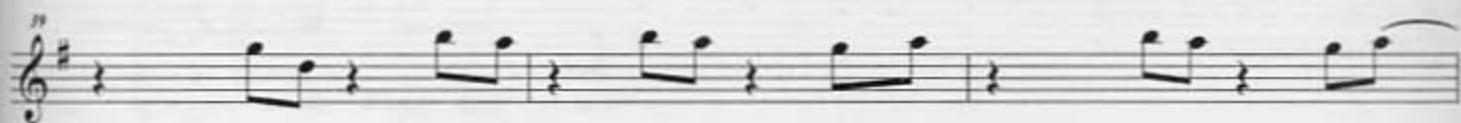
G5

D5

A5

D5 E5 G5 E5

G5



Is that your hand on my girl - friend?

Is that your hand?...

D5

A5

E5

G5



I wish you'd do it a - gain._____

D5

A5

D5

E5

G5



And I wish you'd do it a - gain._____

Bkgd. Vocals: I'll watch you leave here limp - ing.

Outro:

D5

A5

D5

E5

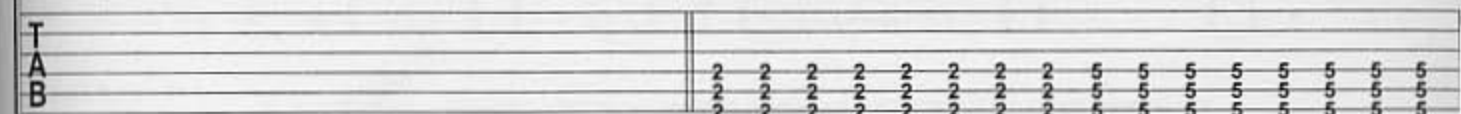
G5



I'll watch you leave here limp - ing.

And I wish you'd do it a - gain._____

Elec. Gtrs. 3 & 4



D5

A5

D5

E5

G5



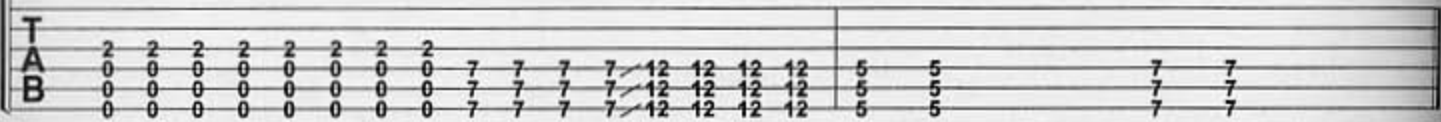
Each night seems like it's get - ting worse._____

And I wish you'd do it a - gain._____



This time some - bod-y's get - ting hurt._____

There goes the next con - tes - tant._____

*Verse 3:*

I even fear the ladies,
 They're cool but twice as crazy.
 Just as bad for coming on to her.
 Don't they know it's never going to work.
 Each time she bats an eyelash
 Somebody's grabbing her ass.
 Everybody is coming on to her.
 This time somebody's getting hurt.
 Here comes the next contestant.
 (To Chorus:)

SIDE OF A BULLET

All gtrs. are 7-string gtrs. tuned:

⑦ = B ③ = G
 ⑥ = E ② = B
 ⑤ = A ① = E
 ④ = D

Lyrics by CHAD KROEGER
 Music by NICKELBACK

Moderately ♩ = 126

Intro:

Elec. Gtr. 2

B5 E5 D#5 F5 E5 B5 E5 D#5 F5 E5

Rhy. Fig. 1A

mf

TAB

Elec. Gtr. 1

Rhy. Fig. 1

8vb

f

P.M. throughout

TAB

B5 E5 D#5 F5 E5 B5 F5 E5 D5 B5
 end Rhy. Fig. 1A

TAB

end Rhy. Fig. 1

(8vb)

TAB

Verse:

B5

F5 E5 D5

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

1. Un - cle Sam taught him to shoot, may - be a lit - tle too well...
2. And in the wake of his mis - take, so man - y lives are bro - ken...

Elec. Gtr. 1

Musical staff for electric guitar with treble clef, key signature of three sharps, and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

8vb -
P.M. throughout

Tablature staff with six lines. It shows a 7-measure rest, followed by a sequence of fret numbers: 0, 2, 0, 8, 7, 6, 5, 3, 5, 5, 3, 2.

B5

F5 E5 D5

Musical staff with treble clef, key signature of three sharps, and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

— Fing - er on the trig - ger, load - ed bul - let.
— Gone for - ev - er from a load - ed bul - let.

Musical staff with treble clef, key signature of three sharps, and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

(8vb) -

Tablature staff with six lines. It shows a 7-measure rest, followed by a sequence of fret numbers: 0, 2, 0, 8, 7, 6, 5, 3, 5, 5, 3, 2.

13

B5

Musical staff with treble clef, key signature of three sharps, and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

He hit the stage so full of rage and let the whole world know it.
And no ex - cuse that you could use could pull some - bod - y through it.

Musical staff with treble clef, key signature of three sharps, and a 7-measure rest at the beginning. The melody consists of eighth and quarter notes.

(8vb) -

Tablature staff with six lines. It shows a 7-measure rest, followed by a sequence of fret numbers: 0, 2, 0, 0, 0, 0, 0, 6, 7, 0, 5, 6, 5, 3, 5, 5, 3, 2.

15

Six feet a - way they heard him say, "Oh God, don't let him pull it."
And, to this day, so man - y say, "God, why'd you let him do it?"

(8vb)

TAB

0 2 0 0 0 0 0 6/7 0 5/6 5 3 5 5 3 2

Pre-chorus:

B5

17

Please God, don't let him pull it.
How could you let him do it?

Elec. Gtr. 2 Rhy. Fig. 2A

A.H. A.H.

TAB

7 9/7 5 7 5 10/9/8/7 5 7 7 5 9

Elec. Gtr. 1 Rhy. Fig. 2

8vb

A.H. A.H.

TAB

0 2 3 0 3 8/7/6/5 3 5 5 3 2

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2), both 3 times

19

How could you put us through it?
How could you put us through it?

22

His broth - er watched you do it. }
His broth - er watched him do it. }

How could you take his life a -

Chorus:

B5

25

way? How could you be so full of
(What made you think you had the right

Elec. Gtr. 1 Rhy. Fig. 3

8vb

TAB

0 0 7 7 0 9 5 0 5 5 0 3 2

27

hate? And when I heard you let him
to take a - way some - bod - y's life?)

(8vb)

end Rhy. Fig. 3

TAB

0 0 7 7 0 9 5 0 5 5 0 3 2

w/Rhy. Fig. 3 (Elec. Gtr. 1)

29

Guitar Solo:

B5

45

TAB

Elec. Gtr. 1

TAB

w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2), both 2 times

48

TAB

TAB

50

TAB

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times

BS

52

How could you take his life a - way?


(8va) -----

(What made you think you had the

1 1/2

TAB

34



How could you be so full of hate? to take a - way some - bod - y's

56

And when I heard you let him die and made the world all won-der why, I sat at home and cried a -
life?)

Outro:


Outro:

w/Rhy. Figs. 1 (*Elec. Gtr. 1*)

& 1A (Elec. Gtr. 2)

B5

59 B5



lone and, on my own, I scratched your name in the side of a bul - let.

62 E5 D#5 F5 E5 B5 E5 D#5 F5 E5 B5

On the side of a bul-let, On the side of a bul-let.

66 E5 D#5 F5 E5 B5 F5 E5 D5 B5

On the side of a bul - let. _____

Elec. Gtr. 1

8vb - - J

TAB

2 2

0 0

IF EVERYONE CARED

All gtrs. in Drop D tuning:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = E

Lyrics by CHAD KROEGER

Music by NICKELBACK

Slowly ♩ = 69

Intro:

F#5



A5



E5



F#5



Acous. Gtr. 1

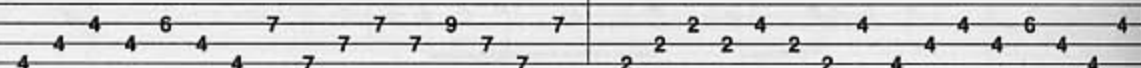
Rhy. Fig. 1



T

A

B



Acous. Gtr. 2

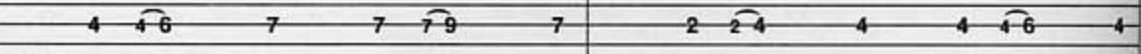
Rhy. Fig. 1A



T

A

B



w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2)

F#5



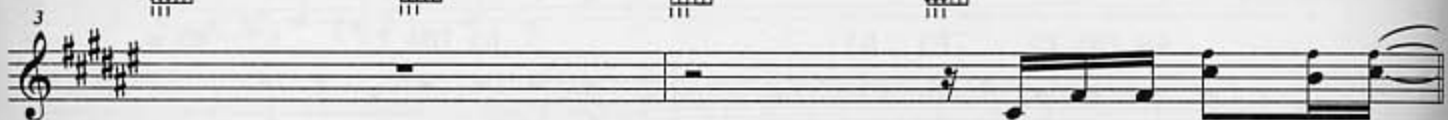
A5



E5



F#5



1. From un - der - neath the trees, —

Verses 1 & 2:

w/Rhy. Figs. 1 (Acous. Gtr. 1) & 1A (Acous. Gtr. 2), both 2 times

F#5



A5




we watch the sky, —
(2.) the fire - flies, —

con - fus - ing stars —
our on - ly light —

E5 F#5



6



— for sat - el - lites. — I nev - er dreamed —
 — in par - a - dise. — We'll show the world —

A5

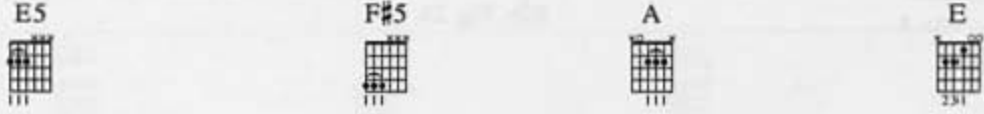


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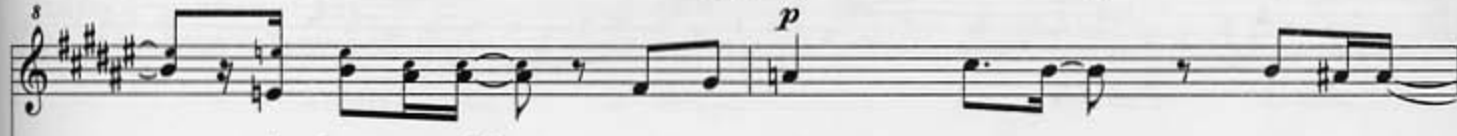


— that you'd be mine, — but here we are, —
 — that they were wrong, — and teach them all —

E5 F#5 A E

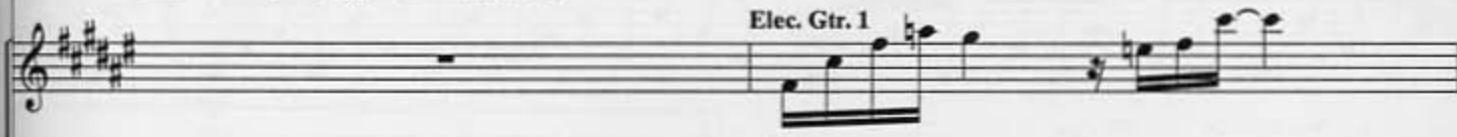


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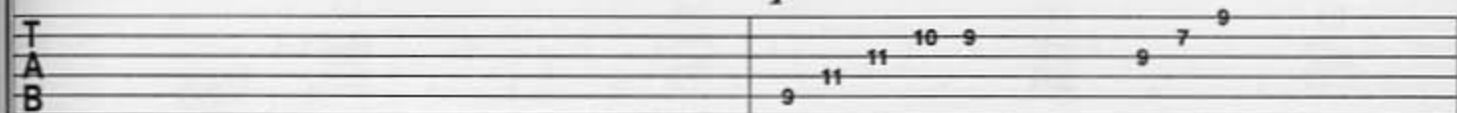


— we're here to - night. — } Sing - ing, I A - men, I, — I'm a - live.î —
 — to sing a - long. — }

Elec. Gtr. 1



p



F# A E



10



— Sing - ing, I A - men, — I, — I'm a - live.î —




IF EVERYONE CARED

Chorus:

F#



D5



A5

Elec.
Gtr. 5*f*

12



If ev-'ry-one cared_____ and no-bod-y cried,_____ if ev-'ry-one loved_____

Elec. Gtr. 3

Rhy. Fig. 2

Elec. Gtr. 4

mf

Rhy. Fig. 2A



E5



F#5



1.

D5



A5

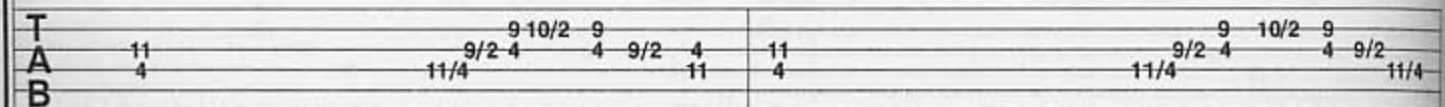


14

Cont. rhy. simile



_____ and no-bod-y lied._____ If ev-'ry-one shared_____ and swal-lowed their pride,_____ we'd_____ see the day_____



E5

Elec.
Gtr. 5

16

when no - bod - y died. And I'm sing - ing,

end Rhy. Fig. 2

end Rhy. Fig. 2A

TAB 11/4

F#5



A5



E5



F#5



18

"A - a - men I, a - men, I, I'm a - live." "A - men, I,

Elec. Gtr. 6

mf
P.M.

TAB

A5



E5



N.C.

20

a - men, I, a - men, I, I'm a - live." 2. And in the air

(P.M.)

TAB

2.

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only, 3 times

22

D5 A5 7fr.

and swal - lowed their pride, would we see the day

23

E5 F#5 D5 A5 7fr.

when no - bod - y died. If ev - 'ry-one cared and no - bod - y cried, if ev - 'ry-one loved.

25

E5 F#5

and no - bod - y lied. If ev - 'ry one - shared.

26

D5 A5 7fr.

and swal - lowed their pride, we'd see the day

Interlude:

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4)

27

E5 F#5 D5 A5 7fr.

when no - bod - y died.

Elec. Gtr. 7

mf

TAB

9 7 9 6 7 9 6

E5 F#5 D5 A5 E5

29

When no-bod-y died. And as we lie

T 9 7 9 6 9 7 9 10 11 10 12 14 11 10 12 14 12

A 9 7 9 6 9 7 9 10 11 10 12 14 11 10 12 14 12

B 9 7 9 6 9 7 9 10 11 10 12 14 11 10 12 14 12

Verse 3:

F# A E F#

32

be-neath the stars we re-al-ize how small we are. If they could love

Elec. Gtr. 1

T 9 11 11 10 9 9 7 9 9 7 7 11 9 9

A 9 11 11 10 9 9 7 9 9 7 7 11 9 9

B 9 11 11 10 9 9 7 9 9 7 7 11 9 9

A E F#

34

like you and me, i-mag-ine what the world could be. If ev-'ry-one cared

Elec. Gtr. 3

Elec. Gtr. 4

T 11 9 9 9 7 9 9 7 7 11 9 10/2 9 9/2 4 9/2 4 11

A 11 9 9 9 7 9 9 7 7 11 9 10/2 9 9/2 4 9/2 4 11

B 11 9 9 9 7 9 9 7 7 11 9 10/2 9 9/2 4 9/2 4 11

Chorus:

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only, 4 times

36

D5

A5

Elec. Gtr. 5 resume chorus fig. simile

and no - bod - y cried, if ev - 'ry - one loved.

37

E5

F#5

and no - bod - y lied. If ev - 'ry - one shared.

38

D5

A5

and swal - lowed their pride, we'd see the day

39

E5

F#5

when no - bod - y died. If ev - 'ry - one cared.

40

D5

A5

and no - bod - y cried, if ev - 'ry - one loved.

41

E5

F#5

and no - bod - y lied. If ev - 'ry - one shared.

42

D5

A5 7tr.

and swal - lowed their pride, we'd see the day

43

E5

F#5

when no - bod - y died.

Outro:

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only

44

D5

A5 7tr.

E5

When no - bod - y died.

w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4)

46

D5

A5 7tr.

E5

When no - bod - y died.

48

D5

A5 7tr.

E5

Elec. Gtr. 5

When no - bod - y died.

SOMEONE THAT YOU'RE WITH

*Tune down one whole step:

⑥ = D ③ = F
 ⑤ = G ② = A
 ④ = C ① = D

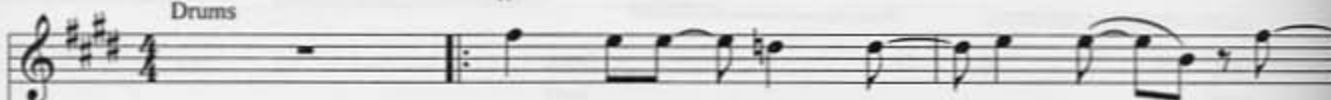
Verse:

E5



Moderately fast ♩ = 148

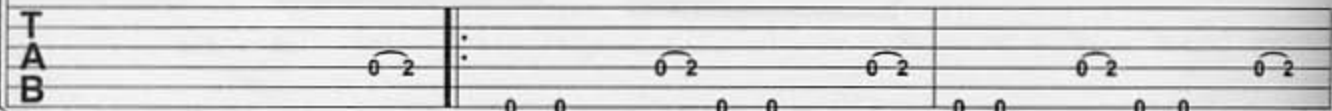
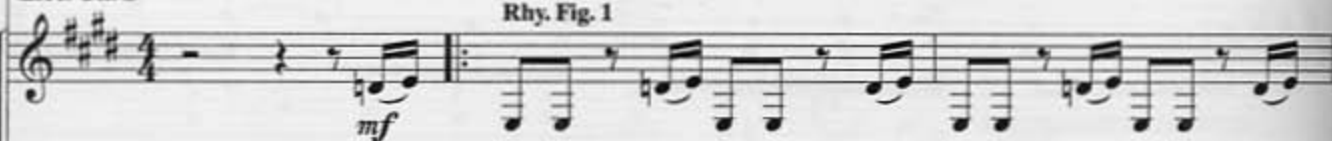
Drums



1. I re - side at 2. 0 9, you're -
 (2.) hear your fa - v'rite songs you sing a - long

Elec. Gtr. 1

Rhy. Fig. 1



*Recording sounds a whole step lower than written.

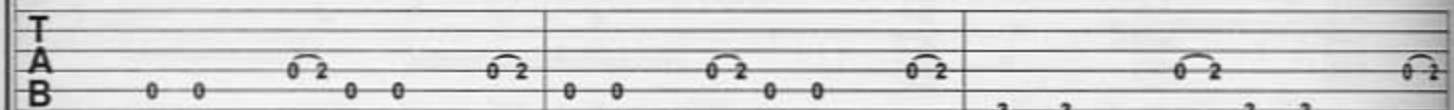
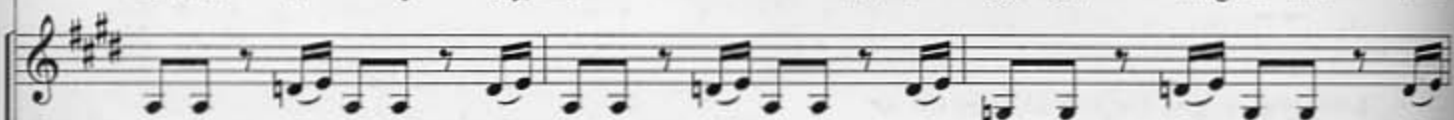
A5



G5



at 2. 0 8, you moved in last Fri -
 with ev - 'ry day, and I bor - row things that I



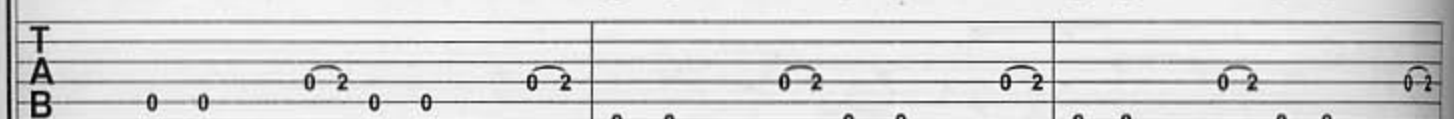
A5



E5



day night and I just could - n't wait. So I
 don't need for con - ver - sa - tion sake. Last



end Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr. 1)

A5

10

tried to call a - cross the hall to ask you out some - day,
night I heard your key, it hit your lock at 4 A. M.

G5

A5

13

but a line - up formed out - side your door and I
In - stead of be - ing out with me you must

E5

16

was way too late. } Well, I'd
be out with them. }

Pre-chorus:

C5

A5

18

rath - er start out slow, this whole thing's like some sort of race...

G5

D5

21

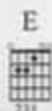
In - stead of win - ning what I want, I'm sit - ting here

A5

24

in sec - ond place. Be - cause some

Chorus:

Elec.
Gtr. 2*mf**Cont. rhy. simile*

26 where the one I wan - na be with's with_

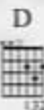
Rhy. Fig. 2

Elec. Gtr. 3

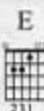
mf

T	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B																	

w/Rhy. Fig. 2 (Elec. Gtr. 3) 7 times



28 _ some - bod - y else. Oh God, I want to be that some-



31 - one that you're with. And I can talk_

(I wan - na be that some - one that you're with.)



34 _ a - bout it all day long 'til I run out of breath_



37 _ but I still wan - na be that some - one that you're with.

(I've

E  231

G  3fr. 1342



got to be — that some - one that — you're with.) And I'm pac - ing

A  111

E  231



by the phone, — 'cause I

Elec. Gtr. 4

Rhy. Fig. 3



f

TAB

0 2 0 0 0 0 0 0 0 0 0 0

G  3fr. 1342

A  111

E  231



hate — to be — a - lone. — Ba - by,

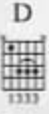
end Rhy. Fig. 3

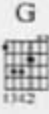


TAB

0 2 0 0 0 0 0 0 0 0 / 12


C  3fr. 1333


D  5fr. 1333


G  3fr. 1342



you're out there — with him — some - where — and just — a - bout — to kiss, —

A  111

C  3fr. 1333



— and God, I wan - na be — that some -

1. **D** 5fr. 1333

E5 7fr. 133

Elec. Gtr. 2 ♦

55 - one that you're with. 2. Well, I

2. **E5** 7fr. 133

E 7fr. 231

Acous. Gtr. ♦ *mf*

58 Well, some - where the one I wan -

Asus2 231

61 - na be with's with some - bod - y else. Oh God, I wan -

Dsus2 13

Asus2 231

E 231

64 - na be that some - one that you're with.

w/Rhy. Fig. 2 (Elec. Gtr. 3) 4 times

E 231

Elec. Gtr. 2 resume chorus fig. simile

67 And I can talk a - bout it all day long 'til I

A 111

D 132

70 - run out of breath, but I still wan - na be that some -

73

A E

- one that you're with. (I've got to be that some - one that you're with.) And I'm

76

G A E G

w/Rhy. Fig. 3 (Elec. Gtr. 4)

pac - ing by the phone, 'cause I hate to be.

81

A E C

a - lone. Ba - by, you're out there with him.

85

D G A

some - where and just a - bout to kiss, then God, I've got.

88

C D G

to be that some - one that, I wan - na be that some -

91

A C D E5

- one that, I've got to be that some - one that you're with.

ROCKSTAR

Lyrics by CHAD KROEGER
Music by NICKELBACK

Moderately slow $\text{♩} = 76$

Verse 1:

G



Acous.
Gtr.

mf



I'm through with stand - ing in line — to clubs I'll nev - er get in, it's like the

C



Cont. rhy. simile



bot - tom of the ninth and I'm nev - er gon - na win. This

F



life has - n't turned out quite — the way I want it to be —

G



— (Tell me what you want.) I want a brand - new house on an ep - i - sode of Crips, and a

C



bath - room I — can play base - ball — in. — And a

F



king - size tub big e - nough for ten — plus me. —

Verses 2 & 3:

G
21 34

8

(Go for what you need.) 2. I'll need a, a cred-it card that's got no lim - it and a
3. See additional lyrics

Elec. Gtr. 1
mf

TAB: /7 6 6 7 5 3 3 5 3 5

C
32 1

10

big black jet with a bath - room in it. Gon-na join the mile - high club at thir-ty-sev-en thou-sand feet...

F
134211

G
21 34

12

(Been there, done that.) I want a new tour bus full of old gui - tars, my own

Elec. Gtr. 1

TAB: 6 6 6 6 6 6 5

C
32 1

14

star on Hol-ly-wood Bou - le - vard... Some-where be-tween Cher and James Dean is fine for me...

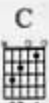
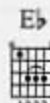

F
134211

C

§ Chorus:

*Elec. Gtr. 3

*Elec. Gtrs. 2 & 3 tacet 1st 4 meas., 3rd time only.

21   6fr. 

girls come eas - y and the drugs come cheap. We'll all stay skin-ny 'cause we just won't eat. And we'll

end Rhy. Fig. 1

TAB


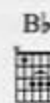
T																				
A	5					3	5	3	5	3	5					3	8			
B																				

end Rhy. Fig. 1A

TAB




T	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)*

23  

hang out in the cool - est bars, in the V. I. P. with the mov - ie stars. Ev - 'ry

*Re-enter here at D.S.

25   6fr. 

good gold dig-ger's gon-na wind up there, ev-'ry Play - boy bun-ny with her bleach-blond hair.

And we'll...

1.   

27 Hey, hey, I wan-na be a rock - star.

Elec. Gtr. 3

TAB

T	3					5											
A	3					5											
B	1					3											

12	12	12	12	12	12	12	0
12	12	12	12	12	12	12	0
10	10	10	10	10	10	10	0

B \flat sus2 **C** **G**

Acous. Gtr.

29

Hey, hey, I wan-na be a rock - star. 3. I wan-na be

TAB

3	5	12
3	5	12
1	3	10

2. 3.

w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)

G

31

hide out in the pri - vate rooms with the

B \flat

32

lat - est dic - tion - ar - y and to - day's who's who. They'll

C

33

get you an - y - thing with that e - vil smile. Ev - 'ry -

E \flat **F**

34

bod - y's got a drug deal - er on speed di - al.

To Coda Θ

35

B \flat

C

G

Hey, — hey — I wan - na be a rock - star. — I'm gon - na

Elec. Gtr. 3

TAB

3 3 1

3 3 1

12 12 10

Bridge:

37

E \flat 6fr.

B \flat

1333

1333

sing those songs that of-fend the cen - sors. Gon-na pop my pills from a Pez dis - pen - ser. Get

TAB

8 8 8 8 8 8 8 8 8 8 8 X 3 3 3 3 3 3 3 3 3 3 3 X

6 6 6 6 6 6 6 6 6 6 6 X 1 1 1 1 1 1 1 1 1 1 1 X

[illegible]

D.S. $\text{\textcircled{S}}$ al Coda

41

get 'em wrong. Well, we

TAB

3 3 1

Coda



42

Hey, hey, I wan - na be a rock - star.

Elec. Gtr. 3

TAB

3	5	5	12	12	12	12	12	12	0
3	5	5	12	12	12	12	12	12	0
1	3	3	10	10	10	10	10	10	

Elec. Gtrs. tacet

Bb sus 2

Acous.
Gtr.

44

Hey, hey, I wan - na be a rock - star.

Verse 3:

I wanna be great like Elvis, without the tassels,
 Hire eight bodyguards who love to beat up assholes.
 Sign a couple autographs so I can eat my meals for free. (*I'll have the quesadilla, ha, ha.*)
 I'm gonna dress my ass with the latest fashion,
 Get a front door key to the Playboy mansion.
 Gonna date a centerfold that loves to blow my money for me. (*So how ya gonna do it?*)
 I'm gonna trade this life for fortune and fame,
 I'd even cut my hair and change my name.
 (To Chorus:)

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UNISON BEND: The pitch of a note or chord is lowered to the same pitch as the higher note.

HARMONICS



NATURAL HARMONIC: A finger of the hand lightly touches the string or notes indicated in the tab and played by the hand.



ARTIFICIAL HARMONIC: The first tab number is then the pitch of the harmonic using a finger lightly touch

same string at the second tab number (in parenthesis) and picked by another finger.

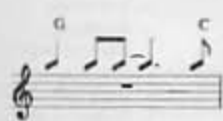


ARTIFICIAL HARMONIC: A note fretted indicated in the tab the pick hand

produces the harmonic by squeezing the pick firmly while the tip of the index finger is in the attack. If parenthesis are found around the fretted note, it does sound. No parenthesis means the fretted note and A.H. are played simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend,

tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):
Notes or chords are to be played roughly

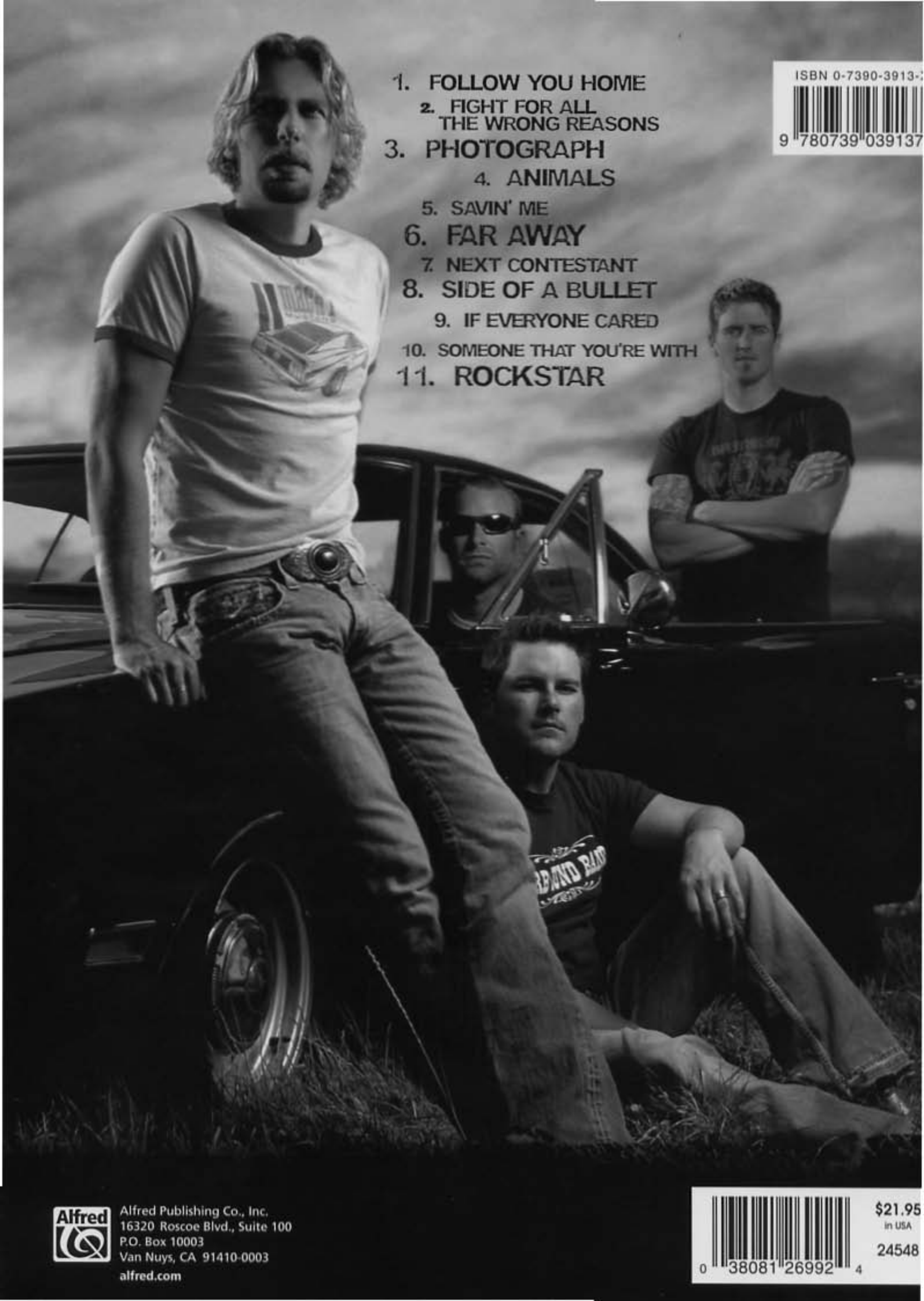
half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (v) or upstroke (u) of the pick.



VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



1. FOLLOW YOU HOME
2. FIGHT FOR ALL
THE WRONG REASONS
3. PHOTOGRAPH
4. ANIMALS
5. SAVIN' ME
6. FAR AWAY
7. NEXT CONTESTANT
8. SIDE OF A BULLET
9. IF EVERYONE CARED
10. SOMEONE THAT YOU'RE WITH
11. ROCKSTAR

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